

OXFORD CAMBRIDGE AND RSA EXAMINATIONS
AS GCE
F671
ENGLISH LANGUAGE AND LITERATURE
Speaking Voices

FRIDAY 18 MAY 2012: Afternoon

DURATION: 2 hours

MODIFIED ENLARGED

Candidates answer on the Answer Booklet.

OCR SUPPLIED MATERIALS:

**16 page Answer Booklet
(sent with general stationery)**

OTHER MATERIALS REQUIRED:

None

READ INSTRUCTIONS OVERLEAF

INSTRUCTIONS TO CANDIDATES

- Write your name, centre number and candidate number in the spaces provided on the Answer Booklet. Please write clearly and in capital letters.
- Use black ink.
- Answer ONE question from Section A and ONE question from Section B.
- Read each question carefully. Make sure you know what you have to do before starting your answer.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- You will be awarded marks for the quality of written communication in your answers.
- The total number of marks for this paper is 60.

INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

- Do not send this Question Paper for marking; it should be retained in the centre or recycled. Please contact OCR Copyright should you wish to re-use this document.

SECTION A

Answer ONE question from this section.

EITHER

1 Jeanette Winterson: *Oranges Are Not The Only Fruit*

Compare the construction and effects of the speaking voices in the following two passages.

In your answer you should consider:

features in Passage A which are characteristic of spoken language

how features of syntax, lexis and register produce distinctive voices in these two passages

ways in which Winterson uses speaking voices in Passage B and elsewhere in *Oranges are Not the Only Fruit*.

[30]

PASSAGE A

The following transcription is of part of a course at an American university on 'healthy relationships'. Dave, a psychologist and relationship counsellor, is talking to an audience of students.

- DAVE: now LOVE (.) probably (.) is what we're all
kind of after (.) right (.) you know (1) but
how do you know if it's love (1) is anybody
like (.) freshly in love that that wants to
share it 5
- LUCILLE: maybe uh (.) ONE PERSON (.) yeah (.)
where where you just wanna be together
with just one person
- DAVE: okay (.) but (.) how do you KNOW it's love
(.) if if we can ask you 10
//
- LUCILLE: everything is (.) well (.)
everything is PEACHY (1) you know
you're in love and
//
- DAVE: okay (.) that's a good definition that's
great that's 15
//
- RICK: you know you're in love and you you can't
get your hands off of each other
- DAVE: but how ELSE do you know (1) is it is it just
a physical feeling or
//
- LUCILLE: it's a mental thing (.) like 20
//
- DAVE: mental
(.) like HOW (1) HOW so (1) sometimes
they say you should give yourself the
LONGING test (.) or (.) no i'm sorry (.)

the the ABSENCE test (.) okay (.) and the 25
absence test is is what you think about
when that person is gone (.) is it (.) do you
LONG for them (.) okay (.) and if you do (.)
you probably got yourself love (.) okay (.) if
you don't then you probably got yourself a 30
friend

TRANSCRIPTION KEY

**(1) = pause in seconds underlined = stressed sound/
syllable(s)**

(.) = micro-pause **CAPITALS = raised volume**

// = speech overlap

PASSAGE B

The following extract is from the chapter called 'Numbers' in ORANGES ARE NOT THE ONLY FRUIT, in which Jess's mother talks of her first experience of being 'in love'.

'It's time,' she went on, very solemn, 'that I told you about Pierre and how I nearly came to a bad end.' Then she poured us both a cup of tea and opened a packet of Royal Scot. I was enthralled.

'It's not something I'm proud of, and I'll only say it once.' 5

My mother had been headstrong, and had got a job teaching in Paris, which was a very daring thing to do at the time. She had lived off the Rue St Germain, eaten croissants and lived a clean life. 10 She wasn't with the Lord then, but she had high standards. Then, one sunny day, without warning, she had been walking towards the river when she met Pierre, or rather Pierre had jumped from his bicycle, offered her his onions, and named her the 15 most beautiful woman he had ever seen.

'Naturally, I was flattered.'

They exchanged addresses, and began to court one another. It was then that my mother experienced a feeling she had never known 20 before: a fizzing and a buzzing and a certain giddiness. Not only with Pierre, but anywhere, at any time.

'Well, I thought it must be love.'

But this puzzled her because Pierre wasn't very clever, and didn't have much to say, except to exclaim how beautiful she was. Perhaps he was handsome? But no, looking in the magazines, she realised he wasn't that either. But the feeling wouldn't go away. Then, on a quiet night, after a quiet supper, Pierre had seized her and begged her to stay with him that night. The fizzing began, and as he clutched her to him, she felt sure she would never love another, and yes she would stay and after that, they would marry. 25 30 35

‘Lord forgive me, but I did it.’

My mother stopped, overcome with emotion. I begged her to finish the story, proffering the Royal Scots.

‘The worst is still to come.’ 40

I speculated on the worst, while she chewed her biscuit. Perhaps I wasn't a child of God at all, but the daughter of a Frenchman.

A couple of days afterward, my mother had gone to see the doctor in a fit of guilty anxiety. She lay on the couch while the doctor prodded her stomach and chest, asking if she ever felt giddy, or fizzy in the belly. My mother coyly explained that she was in love, and that she often felt strange, but that wasn't the reason for her visit. 45 50

‘You may well be in love,’ said the doctor, ‘but you also have a stomach ulcer.’

Imagine my mother's horror. She had given away her all for an ailment. She took the tablets, followed the diet, and refused Pierre's entreaties to visit her. Needless to say, the next time they met, and again by chance, she felt nothing, nothing at all, and shortly fled the country to avoid him.

55

BLANK PAGE

OR

2 KAZUO ISHIGURO: *THE REMAINS OF THE DAY*

Compare the construction and effects of the speaking voices in the following two passages.

In your answer you should consider:

features in Passage A which are characteristic of spoken language

how features of syntax, lexis and register produce distinctive voices in these two passages

ways in which Ishiguro uses speaking voices in Passage B and elsewhere in *The Remains of the Day*.

[30]

PASSAGE A

The following passage is a transcription of part of a conversation in which two women discuss the difficulties parents have in getting time off from looking after a new baby.

VALERIE: twenty first century living means

//

WENDY: no more

popping round the corner to talk to mum

(.) twenty first century living

//

VALERIE: i think it is (.) really 5

(.) i think (.) i think that families are much more (.) divergent (.) than they used to be

WENDY: and we have a rising divorce rate

VALERIE: of course (1) we have people moving around the country and there isn't the same sort of family network 10

//

WENDY: that maybe the past

generation had

VALERIE: yes (1) that family network is (.) is the one thing that's really important in giving support and preventing those feelings of isolation 15

WENDY: isolation

VALERIE: yes

WENDY: my husband and I often say (.) we've (.) obviously we've (.) both moved to London now (.) my parents are out in Staffordshire (.) his mum is out in Essex (.) my sister is out in Surrey (.) we often say there is no one for us who is just around the corner 20

VALERIE: exactly 25

WENDY: and who you can (.) sort of (.) say to (1) I just need half an evening off (1) can you have the kids or or something

VALERIE: there's no one like that

WENDY: and so it becomes (.) I have to get babysitters 30

VALERIE: that's expensive

Wendy: expensive (.) and it all becomes like a military operation to get yourself five minutes peace 35

TRANSCRIPTION KEY

(1) = pause in seconds underlined = stressed sound/syllables

(.) = micro-pause // = speech overlap

PASSAGE B

In the following extract from THE REMAINS OF THE DAY (Day Four – Afternoon), Mr Stevens has reached the Rose Garden Hotel, Little Compton, Cornwall. While he waits for Mrs Benn (Miss Kenton), he remembers an occasion twenty years earlier, when she had asked for an evening off.

It was not long after this, I recall, that I went down to Miss Kenton's parlour. She was sitting at her table, though there was nothing before her and her hands were empty; indeed, something in her demeanour suggested she had been sitting there like that for some time prior to my knocking. 5

"Mr Cardinal is here, Miss Kenton," I said. "He'll be requiring his usual room tonight."

"Very good, Mr Stevens. I shall see to it before I leave." 10

"Ah. You are going out this evening, Miss Kenton?"

"I am indeed, Mr Stevens."

Perhaps I looked a little surprised, for she went on: "You will recall, Mr Stevens, we discussed this a fortnight ago." 15

"Yes, of course, Miss Kenton. I beg your pardon, it had just slipped my mind for the moment."

"Is something the matter, Mr Stevens?"

"Not at all, Miss Kenton. Some visitors are expected this evening, but there is no reason why your presence will be required." 20

"We did agree to my taking this evening off a fortnight ago, Mr Stevens."

"Of course, Miss Kenton. I do beg your pardon."

I turned to leave, but then I was halted at the door by Miss Kenton saying: 25

“Mr Stevens, I have something to tell you.”

“Yes, Miss Kenton?”

“It concerns my acquaintance. Who I am going to meet tonight.” 30

“Yes, Miss Kenton.”

“He has asked me to marry him. I thought you had a right to know that.”

“Indeed, Miss Kenton. That is very interesting.”

“I am still giving the matter thought.” 35

“Indeed.”

She glanced down a second at her hands, but then almost immediately her gaze returned to me. “My acquaintance is to start a job in the West Country as of next month.” 40

“Indeed.”

“As I say, Mr Stevens, I am still giving the matter some thought. However, I thought you should be informed of the situation.”

“I’m very grateful, Miss Kenton. I do hope you have a pleasant evening. Now if you will excuse me.” 45

OR

3 RODDY DOYLE: *PADDY CLARKE HA HA HA*

Compare the construction and effects of the speaking voices in the following two passages.

In your answer you should consider:

features in Passage A which are characteristic of spoken language

how features of syntax, lexis and register produce distinctive voices in these two passages

**ways in which Doyle uses speaking voices in Passage B and elsewhere in *Paddy Clarke Ha Ha Ha*.
[30]**

PASSAGE A

The following passage is a transcription of part of a court case involving drug-smuggling in the USA. A government special agent is being cross-examined by a lawyer about fingerprint evidence.

LAWYER: now (1) you started talking about (.) you talked at one point about fingerprints (1) and you stated it's hard to get fingerprints off of a gas tank

AGENT: yes (.) if the

//

LAWYER: that's because of the gas

5

AGENT: yes (.) if the packages are (.) uh (.)
concealed with gas (.) the gas being
a solvent (.) it would be difficult to get
fingerprints 10

//

LAWYER: because the gas is wet and also

//

AGENT: it's a
solvent (1) it takes away oil (1) that's what
fingerprints are (.) is (.) oil

LAWYER: would it have been fruitless to try to take 15
fingerprints

//

AGENT: would it have been

//

LAWYER: [*speaking slowly*] would it
have been a waste of time (.) to try to take
fingerprints 20

AGENT: i don't know whether those was (.)
in this case

//

LAWYER: you can take fingerprints off plastic (.)
right

AGENT: yes but (.) the type of plastic (.) it's a 25
cellophane and (.) and it's all wrinkled
(1) i'm no fingerprint expert (.) however
(.) it is difficult (.) we have done some
submissions

//

LAWYER: you can take fingerprints off of 30

//

JUDGE: let him finish

AGENT: off of the wrapping (.) that's so wrinkled
that you (.) you don't get a whole print

LAWYER: some cellophane you can take
fingerprints off

35

AGENT: i don't know (.) i've never met a person (.)
i don't know of anybody that's ever done
that (.) taken fingerprints off cellophane

TRANSCRIPTION KEY

(1) = pause in seconds underlined = stressed sound/
syllable(s)

(.) = micro-pause *italics* = paralinguistic feature

// = speech overlap

PASSAGE B

In the following extract from the beginning of PADDY CLARKE HA HA HA, the narrator and his father are investigating fingerprints.

I was looking at crumbs. My da put his hand on
the magnifying glass and I let him take it. He
looked at the hairs on his hand.

– Who gave you this? he said.

– You.

5

– Oh, that's right; I did. He handed it back.

– Good man.

He pressed his thumb down hard on the kitchen
table.

– See if you can see the print, he said.

10

I wasn't sure.

– The fingerprint, he said. –The thumb.

I shifted my chair over closer to him and held the
glass over where his thumb had been. We both
looked through the glass. All I could see was the

15

yellow and red dots of the table-top, bigger.

– See anything? he said.

– No.

– Come on, he said.

I followed him into the living room.

20

– Where are you two going when your dinner's just ready? said my ma.

– Back in a sec, said my da.

He put his hand on my shoulder. We went to the window.

25

– Get up there till we see.

He dragged the armchair over for me to stand on.

– Now.

He hauled up the venetian blinds. He spoke to them.

30

– Out of the way and let the duck see the rabbit.

He locked the cord and held it for a while to make sure that both sides of the blinds stayed up.

He pressed his thumb on the glass.

– Now, look.

35

The smudge became lines, curved tracks.

Section A Total [30]

BLANK PAGE

SECTION B

Answer ONE question from this section.

EITHER

4 EVELYN WAUGH: *A HANDFUL OF DUST*

On the morning after Polly Cockpurse's party in Chapter 2 of *A Handful of Dust*, Marjorie and Brenda are discussing John Beaver.

*"But really, Brenda, he's such a dreary young man."
"I know it all. He's second rate and a snob and, I should think, as cold as a fish, but I happen to have a fancy for him, that's all ... besides I'm not sure he's altogether awful ... he's got that odious mother whom he adores ... and he's always been very poor. I don't think he's had a fair deal. I heard all about it last night. He got engaged once but they couldn't get married because of money and since then he's never had a proper affair with anyone decent ... he's got to be taught a whole lot of things. That's part of his attraction."*

Read Passages A and B, which are also concerned with emotions affecting judgement, then complete the following task:

EXAMINE WAYS IN WHICH WAUGH PRESENTS JUDGEMENT BEING AFFECTED BY EMOTIONS IN *A HANDFUL OF DUST*.

In your answer you should:

consider ways in which Waugh's narrative methods contribute to this presentation

consider the influence on the novel of the context in which it was produced

refer to Passages A and B for points of comparison and contrast.

[30]

PASSAGE A is the lyric of a song from 1932, two years before *A Handful of Dust* was published. The song is about an unnamed film star.

Mad about the boy

Mad about the boy
I know it's stupid to be mad about the boy
I'm so ashamed of it but must admit the sleepless
nights I've had
About the boy

5

On the silver screen
He melts my foolish heart in every single scene
Although I'm quite aware that here and there are
traces of the cad
About the boy

10

**Lord knows I'm not a fool girl
I really shouldn't care
Lord knows I'm not a school girl
In the flurry of her first affair**

**Will it ever cloy 15
This odd diversity of misery and joy
I'm feeling quite insane and young again
And all because I'm mad about the boy**

**So if I could employ 20
A little magic that will finally destroy
This dream that pains me and enchains me
But I can't because I'm mad ...
I'm mad about the boy**

PASSAGE B is part of the speech made by King Edward VIII in 1936 when he announced that he had decided to give up the throne, because as King he could not marry a woman who had been divorced.

You all know the reasons which have impelled me to renounce the throne. But I want you to understand that in making up my mind I did not forget the country or the empire, which, as Prince of Wales and lately as King, I have for twenty-five years tried to serve. 5

But you must believe me when I tell you that I have found it impossible to carry the heavy burden of responsibility and to discharge my duties as King as I would wish to do without the help and support of the woman I love. 10

And I want you to know that the decision I have made has been mine and mine alone. This was a thing I had to judge entirely for myself. The other person most nearly concerned has tried up to the last to persuade me to take a different course. 15

I have made this, the most serious decision of my life, only upon the single thought of what would, in the end, be best for all.

OR

5 IAN MCEWAN: *THE CHILD IN TIME*

In Chapter 2 of *The Child in Time*, Stephen meets Charles Darke for lunch to discuss the publication of his first book. Charles explains to Stephen

... that the distinction between adult and children's fiction was indeed a fiction itself ... the greatest of writers all possessed a child-like vision ... the greatest so-called children's books were precisely those that spoke to both children and adults, to the incipient adult within the child, to the forgotten child within the adult.

Read Passage A, which is also concerned with adult views of childhood, and then complete the following task:

EXAMINE WAYS IN WHICH MCEWAN PRESENTS ADULT VIEWS OF CHILDHOOD IN *THE CHILD IN TIME*.

In your answer you should:

consider ways in which McEwan's narrative methods contribute to this presentation

consider the influence on the novel of the context in which it was produced

refer to Passage A for points of comparison and contrast.

[30]

PASSAGE A is a pair of extracts from the lyrics of songs on the 1985 album *Misplaced Childhood* by the rock band Marillion.

There's a presence here
I feel could have been ancient, I could have been
mystical

There's a presence
A childhood, my childhood 5
My childhood, childhood
A misplaced childhood
My childhood, a misplaced childhood
Give it back to me, give it back to me
A childhood, that childhood, that childhood, that 10
childhood, that childhood
Oh please give it back to me

And it was morning
And I found myself mourning,
For a childhood that I thought had disappeared 15
I looked out the window
And I saw a magpie in the rainbow, the rain had
gone
I'm not alone, I turned to the mirror
I saw you, the child, that once loved ... 20

... So I see it's me, I can do anything
And I'm still the child
'Cos the only thing misplaced was direction
And I found direction
There is no childhood's end 25

OR

6 JANE AUSTEN: *PERSUASION*

In Chapter VIII of *Persuasion*, Sophia Croft is arguing with her brother Captain Wentworth about the difficulties which he thinks result from allowing women on board ship. Sophia says:

“But I hate to hear you talking so like a fine gentleman, and as if women were all fine ladies, instead of rational creatures. We none of us expect to be in smooth water all our days.”

Read Passage A, which is also concerned with how women are viewed, and then complete the following task:

EXAMINE AUSTEN’S PRESENTATION OF WAYS IN WHICH WOMEN ARE VIEWED IN *PERSUASION*.

In your answer you should:

consider ways in which Austen’s narrative methods contribute to this presentation

consider the influence on the novel of the context in which it was produced

refer to Passage A for points of comparison and contrast.

[30]

PASSAGE A is from Mary Wollstonecraft's book *A Vindication of the Rights of Woman* (1792), which was published twenty-six years before *Persuasion*. The book was highly influential in arguing for equality of opportunity for women.

My own sex, I hope, will excuse me, if I treat them like rational creatures, instead of flattering their fascinating graces, and viewing them as if they were in a state of perpetual childhood, unable to stand alone. I earnestly wish to point out in what true dignity and human happiness consists. I wish to persuade women to endeavour to acquire strength, both of mind and body, and to convince them that the soft phrases, susceptibility of heart, delicacy of sentiment, and refinement of taste, are almost synonymous with epithets of weakness, and that those beings who are only the objects of pity, and that kind of love which has been termed its sister, will soon become objects of contempt.

5
10

Section B Total [30]

Paper Total [60]

BLANK PAGE

Copyright Information

OCR is committed to seeking permission to reproduce all third-party content that it uses in its assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download from our public website (www.ocr.org.uk) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.